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CATALOGUE

OF

JAPANESE PAINTINGS

COLLECTED BY

GUSTAVUS GOWARD.

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№ 25 View of Rotchin China, by Gang Geng San
№ 26 - Group with horse in grass by King Jing.
№ 27 Plum Tree by a Korean artist
№ 28. Korean Landscape by Chang Sun.
№ 93 Struck by beauty a God falls by Sukenobu
№ 94 Osaka Geisha by Shunro (Hokusai)
№ 29 Chrysanthemums (Korean) by Li-
№ 30 Korean Garden (Group)
№ 99. Hotei, Genius of Good Fortune) by Tanyu.
№ 98 Shoki mounted on a horse by Shoto.
№ 97. Daruma by Kano Yosinobu-
№ 96. Chinese God of War by Okio.
№ Jimmu Tenno

GEO. GREGORY PRINTING COMPANY,
123-125 LA SALLE AVENUE,
CHICAGO.

Introduction.

The purpose of the exhibition is to convey some idea of the pictorial art of Japan, as existing in the past, going back as early as the IX. Century. The paintings are originals, and nearly all the work of artists now deceased, and of established reputations in the history of the art. The collection is fairly representative, having been put together with great care, the accumulation of some twelve years, though largely obtained about ten years ago.

The catalogue, although not perfect, can be, generally speaking, relied upon as accurate. Many experts have examined the pictures and as far as possible, have identified them, certifying as to genuineness and quality.

A mass of information of great value to the connoisseur has been withheld for want of space. For the same reason, many pictures have not been placed on exhibition. Most of them exhibited are highly esteemed by the Japanese, and some rank as masterpieces.

The catalogue comprises a description of the pictures, some account of the artists, and special features in styles and treatment.

C = in Chicago
W. = in Washington

First 23 Buddhists within your direction
other blue lines also. Many in Washington
also -

Catalogue.

1. PORTRAIT OF TENJIN SAMA, the Genius of Calligraphy.

Seated on a raised dais, enclosed by a roof and hanging curtains, Tenjin Sama is clothed in official robes with the emblem of power in his hands.

Artist unknown. Kasuga school. IX. or X. Century.

A court noble of the ninth century, a contemporary and intimate friend of Kauaoka, the master painter of Japan. He is chiefly celebrated for his calligraphic skill and noted for his learning and piety. He painted many Buddhistic pictures. Falling a sacrifice to court intrigues, he died A. D. 903, in exile, but afterwards became an object of popular worship as the patron of learning and genius of calligraphy. Classed as a Shinto deity.

2. FUDO (Atchala) AND ATTENDANTS.

In the midst of the curling waves, emblematic of life giving properties, stand separately on a firm foundation of eternal rock, Fudo and four companion figures.

The largest and central figure is Fudo, commonly known as the god of fire. His powerful and heavy dark form is erect, backed and well set off by surrounding masses and tongues of flame in well toned smoky red, symbolic of wisdom. In his right hand he holds a two-edged sword, the emblem of intelligence, and in his left a rope, the emblem of the marine girdle of the earth. His dark eyes are turned, one up and one down, as likewise are directed the two exposed eye teeth.

On his left side a dark brown (female) figure, of Ethiopian aspect, with open mouth and well defined teeth, hands raised in prayer, clasping a white lotus flower, is singing praises apparently to the central figure. The hair is long and inclined to curl. Next below stands a white complexioned figure, blue straight hair in five partings, blue upturned eyes and closed red lips. In one hand a double head vadjra (spiritual power) and in the other a rope.

On the right side of Fudo, appears a light brown figure with long curly hair, blue eyes, lower teeth showing of determined expres-

sion, clasping the double vadjra in the right hand, and pressing down with the flattened palm of the left the head of the figure below.

The remaining attendant possesses a reddish complexion, blue eyes, long curly hair and a compressed mouth. With folded arms he rests on a staff, holding the left hand open.

Fudo (Akshara) is identified with his anterior Buddha, Dai Nichi (Vairokana), the god of wisdom. It is a common error to suppose he is the god of fire. According to popular opinion, the sharp sword is to frighten evil doers, and the rope to bind them.

Authorities differ in the interpretation of the four pages or attendants. One page exemplifies strength; a second, goodness or conferring of blessings; a third, goodness and wealth, a distributor of good gifts to believers, and the fourth, evils or the inflicting of curses.

The painting is attributed to various artists, from the IX. to the XIV. Century, although showing some evidences of a Korean or Chinese origin.

3. THE SAKYAMUNI TRINITY.

Shakya *Gautama*, the historical Buddha and founder of the faith meditating in the mountain, accompanied by Monji (Mandjusvi) and Fugen (Samantabhadra) his two spiritual sons.

Shakya is seated on a lotus throne, topping a rocky pedestal, surrounded by wave clouds. His left hand, palm upwards, rest on his crossed upturned feet, while his right hand is raised, with the index finger pointing heavenwards. He has the complexion and features of India's type, and is dressed in rich brocades, with ornaments on the hair, arms and wrists. A double halo surrounds his head and in part encloses his figure. He is supported by his spiritual sons Monjiū seated on an elephant and holding a book; and by Fugen, on a dragon lion, having in the left hand an emblem, the conventional lotus sceptre.

The lotus is the emblem of Shakya, who is said to have been born in the world like the lotus, springing up out of the mud at the bottom of a pond.

The style and figures are those of Godoshi, the greatest painter China has produced.

Artist unknown. Period about XIV. Century.

4. DARUMA CROSSING THE SEA TO JAPAN on a Millet Stem, accompanied by two Monkeys.

Daruma is represented in a standing position on rushes held by one of the monkeys attending him. In his right hand he carries a staff, deflecting downward and terminating in a metal ring holder. One of these rings is grasped by the second monkey, who appears to be seated on the rushes. Daruma's figure is heavy set, resting on both feet turned in a direction nearly opposite to that in which his head is poised. The facial expression is fierce, with mild staring eyes, a heavy mustache and close beard. He wears earrings and bracelets.

The significance of the monkeys is in doubt, although in the Shinto religion they represent messengers to the temple.

Daruma was the twenty-eighth Indian and first Chinese patriarch, formerly a king of Southern India. He came to Japan 527 A. D. and died there eight years later.

Painted in Cho Densu style of the XV. Century, though possibly a Chinese picture.

5. THE MANY-HANDED KWANNON.

A blue eyed goddess seated with upturned feet crossed on a lotus throne, which rests on an urn, highly decorated, from which gracefully falls a sash cloth on either side. The figure is surrounded by a halo, enclosing two smaller, the whole backed by a flaming nimbus. The six hands hold sacred emblems and the (three faced?) head is surmounted by a tiara set with jewels. The deity is painted in warm flesh colors with dark hair and possesses a dignified composure and most benevolent countenance.

Artist unknown. Placed in the XII. Century or before.

6. KWANNON, THE SOVEREIGN DEVA.

Standing on a lotus petal which floats on the water, and surrounded by an oblong leaf shaped nimbus. The deva is clothed in flowing robes of bluish grey and red shades, gracefully holding in two hands a sacred bowl. The flesh colors are gold with head and anklet ornaments. With Amida she presides over the Paradise of the West.

It is claimed that Kwannon is of Chinese origin, from the circumstance that the representations largely appear as a female; that she was originally the daughter of a king of the Chow dynasty (696 B. C.), a date preceding the introduction of Buddhism from India. It is told that she was sentenced to death by her father for refusing to marry, but the executioner's sword broke without harming her. Her spirit went to hell, but hell changed to paradise, and the king of the infernal regions, to preserve the proprieties of the realm, sent her back to life, when she was miraculously transported on a lotus flower to the Island of Pooto.—(Eital's Manual of Buddhism.)

Artist unknown. XII. Century. Possibly Chinese.

7. MAYA, THE MOTHER OF BUDDHA.

Enthroned on a lotus flower which rises some distance from the water and is supported by the right hands of two dragon kings. In the foreground on a rocky ledge, a priest with a burning lamp is seated in worship. Two diva kings or apsaras float above the Mâyâ, on a gold background.

The deity is principally distinguished by eighteen hands holding symbols of the faith.

Artist, Achiku Sochoku. XVIII. Century.

8. FUGEN BOSATSU. (Samautabhadra.)

Patron of those who study the "Lotus of the True Law," a species ecstatic meditation.

The figure is seated conventionally on a lotus throne, in shape of a monstrance, surrounded by two intermixed flaming halo which is encircled by a larger nimbus. In the left hand is the vadjra handed bell, and in the right the double vadjra. A jewl in centre of forehead, and five buddhas in minature on the tiara which adorns the head.

Artist unknown. XIX. Century.

9. "DAIKOKUTEN."

A three flame headed god with six arms, backed by a white elephant and a halo.

Black-faced Fudo (?) is seated on a lotus rug with legs crossed but soles of feet not upturned. On the same rug are two small figures, one a fox, the other, the Goddess of Mercy. Below in two rows are eight white-faced figures, one of which is triple-headed.

Artist unknown. XVIII. Century.

10. JISO BOSATSU (K'shitagarbha.)

A priestly figure, seated on a pedestal of lotus leaves, of sacred urn shape, his head resting on his right hand and his elbow on his knee. In his left he holds a ringed staff. A nimbus surrounds his head and he is clothed in rich brocade.

Jiso Bosatsu, known as the amiable deity, is one of the most popular of the Buddhist divinities among the Japanese. He holds a place in sermons and books not unlike that of our Lord in the New Testament.

He is the special protector of children and the helper of those who are in trouble. Hence he is the patron of travelers and is frequently converted into a sign post on the roads in Japan.

Painted by a member of the Kosé family between the XII. and XIV. Centuries.

11. MONJIU. (Mandjusri.)

The half-length figure of Monjiū rises out of the clouds, holding in both hands the book of wisdom. As a background a nimbus surrounds the head from which, over the shoulders, fall like a mantle a luxurious growth of hair. A good illustration of the manner of painting religious subjects by the Kano school.

Artist, Tanyū, named also Kano Mori-nobu, eldest son of Takanobu. The most celebrated artist of his school after Moto-Nobu. He at first studied the styles of Sesshiu and of Chinese artists of the Sung dynasty, but subsequently invented a manner of his own. He received several court titles. He was one of the most prolific and original painters of his time, and carried the impressionists style to its highest extreme. He died in 1674 at the age of 72.

12. DAIJNIU BOSATSU.

A many handed deity sitting on a lotus throne, backed by a body and head nimbus, from which eminate in all directions innumerable rays on a yellow ground. Beautiful rose-tinted clouds decorate the picture. Four pair of arms hold in hand as many symbols of faith. The picture abounds in jewels and ornaments and is an excellent example of color blending and exact mathematical drawing.

Artist Yamaguchi Josuhe. Early XIX. Century.

13. GROUP OF THIRTEEN BOSATSU.

To be prayed to for delivery of the spirit of the dead from Hades. They comprise the leading deities.

Artist unknown. About XV. Century.

14. THE GODDESS KWANNON, in revery near the waterfall in the mountain. The form known as "Seidzu Kwannon."

A female in simple white dress is seated upon a rocky ledge in the mountains. A waterfall is visible in the background through the translucent atmosphere.

The picture is suggestive of revery and deep communion with nature and religion. The "impressions" are created by a few strokes of the brush, a style of drawing for which this master Sesshiū, was celebrated, and for which a school was named after him. His school was one of the branches of the revived Chinese school of the XV. Century. He also may be called the leader of the impressionist school of art.

Sesshiū, a scion of a noble family was born in 1421 and died 1507. He was educated in various temples and was a pupil of Josetsu in the study of old Chinese masters. He made a voyage to China, where he met with great success. On his return to Japan he founded a new school, inculcating some ideas of his own, though closely allied to the old masters of China. His style in its essential features was the same as that of Shiubun, a contempory and fellow pupil under Josetsu. See No. 45.

15. GODOSHI'S KWANNON, the Unsurpassable.

A stately goddess, robed in white, appears at the entrance to a cave, by which runs a stream. On the left a small Chinese boy is paying his devotions to the goddess.

The figure of Kwannon is that of Godōshi, but the picture is probably painted by a Japanese artist about the XV. Century.

The greatest painter of the VIII. Century in China, was Wu-Tao-tsz Godōshi, who was engaged as court artist by the Emperor Ming Hwang. He was especially famous as a designer of Buddhist pictures, and his portraitures of Kwanyin and certain other divinities are still regarded as the models for priestly artists. See No. 19.

16. AIZEN-MIO-O. A transformation of Atchala, the Insatiable.

He is surrounded by a fiery aureole and bears on head a lion crown. His body has the color of the sun, and his triple eyes glare with anger. Of his six arms, two hold the bow and arrow over his

head, and one hand is clenched and threatening, while the others hold a vadjra, bell and lotus. He is seated on a lotus throne, which springs from a vase or urn of beautiful shape, replete with designs. Vadjras, couch shells aud jewels fill up the picture.

17. THE GO-DAI-RIKI BOSATSU.

Representing several material forces and supernatural powers.

18. FUDO-MIO-O.

(Atchala) identified with Dainichi (Vairokana) the God of Wisdom. A black figure surrounded by flames, seated on a rock, from which falls a cascade, on either side of which stand Seitaka and Kongara, representing Kwannon and Jizo under other forms. See No. 2.

Artist, Hara Keigaku (Guempo). Early XIX. Century.

Three different styles of work are represented in Nos. 16, 17 and 18, distinguished by skillful execution and fineness of the brush strokes bearing an inspection of the handglass. The shading or toning of the figures in black is especially noteworthy. Striking examples of composition. Altogether they are excellent specimens of comparatively modern work in Buddhistic style from the hand of an artist of the Shijo school.

19. AMIDA (Amitabha.) The Spiritual Buddha.

The figure is small in size, almost defaced, standing on lotus throne, right hand raised and open, with a nimbus around the head from which strong beams of light diverge in every direction throughout the picture.

Amida is the most popular Buddha in China and Japan, and dates from about 300 A. D. He is supposed to preside with Kwannou over the Paradise of the West, where the good may enjoy long ages of rest, but without interruption to the circle of transmigrations. Represented also as a sun god.

Artist unknown. XVI. Century.

20. ZENDO-TAISHI, the great teacher and celebrated Chinese priest, known also as *Shantao.* He died in 681 A. D., at the age of 69. He is said to have existed without sleep for thirty years. He maintained that it was impossibie for a man to be saved by his efforts alone, and he substituted for this difficult path to Nirvana, a simple faith in the all-saving power of Amida, the spiritual Buddha.

Artist, Bokutaichi Tōshō. Early XVII. Century.

21 and 22. PORTRAITS OF TWO PRIESTS.

23. JINKOKU (Hades.)

King Yama sits in judgment condemning and inflicting punishments on sinners who appear before him. A complicated composition too intricate for present explanation.

A copy of a celebrated temple picture in Osaka. XIX. Century.

24. Portrait of Keshaku, a famous priest.

Artist, Hako, of the Shijo school.

An excellent specimen of a portrait in monochrome. Appearance of a painting on ivory.

30. Court Nobles on Horseback.

Two nobles, dressed in the costume of the period, are mounted on well-drawn horses, full of action and mettle. The figures are grouped to show to advantage the points of the animals and the costumes of the horsemen. Although the silk and brilliant pigments are somewhat marred by age, yet the color is excellent and well toned. A good specimen of one style of the Yamata-Tosa school.

Artist, Hida-no-kami Korèhisa. XIV. Century. A member of the Kosè family.

31. A Court Lady of the XVII. Century.

Artist, Mitsuoki, son of Mitsunori, born 1616 and died 1691. Chief representative of the Tosa artists in the XVII. Century.

"Mitsuoki is with Mitsunobu, the most illustrious master of the Tosa school. It was he who restored the imperial ateliers, in decadence since the XVI. Century, and created that decorative, refined and elegant style whose birds, flowers and landscapes have the softness of Raphael. It was he who was the inventor of those designs of such exquisite perfection in their finish which the XVIII. Century lacquers of Kioto have produced with inimitable art.

The ideal of Mitsouki lies in the purity of the lines, in the ingenious grace of the motive, rendered by the brush of a miniaturist. No one has painted as he did the fragility of grass. His principal works are carefully preserved by the emperor, or by some of the grand families of Kiyoto. The tone of his painting is vivid without hardness, with harmonious warmth, relieved by light applications of gold, and the outlines of his designs are of an adorable elegance."—(Gonse, Paris.)

32. "Yoriyoshi Causes Water to Flow from the Rock."

During war times, when the rainfall had ceased for many days and the army led by Minamota no Yoriyoshi suffered greatly from thirst, no water could be found. Yoriyoshi, moved by the distress, prayed earnestly to the gods and then struck a rock with his bow, when by the favor of heaven, a clear stream immediately gushed forth.

Artist, Sumiyoshi Keishiu, seal Hiromasu, pupil of Hironori, died 1797.

A style of Tosa painting of the middle period showing treatment of warrior and hero subjects.

33. Tametomo Bidding Defiance to the Taira Men.

Tametomo, a very powerful warrior and noted archer, stands on the shore, shooting his shafts or arrows among the Tiara men, a rival faction, thereby sinking their boats and destroying the invaders.

Artist, Kunkei. XVIII. Century.

Another example of the treatment of historical subjects in the Tosa school.

34. "TURTLE AND CRANE" "NO DANCE."

Artist, Setsugen, probably a pupil of Hanabusa Itcho, though he painted in Tosa style. He was an actor of "No Dances" and painted "No Dance" figures. He lived 1710–1775. Specimens of his work are very rare.

35. A COMIC "NO DANCE."

Artist, Setsugen, Same as No. 34.

36. IKEDA KOMANO JIJU. A great poetess.

Artist, Odagiri Narvosuke, early XIX. Century.

37, 38, 39 and 40. "COURT SCENES AT KIYOTO."

Artist unknown. About XIV. Century.

Distinguished examples of the style and characteristics of old Tosa, showing the mannerisms of the art at this period, the use of gold and brilliant pigments with an effective harmony of color. A striking peculiarity and innovation is the expedient of spiriting away the roof of a building or an apartment to show the interior, and the complete absense of all perspective.

These productions exemplify the incorrect and ungraceful rendering of the human figure in the doll-like imbecility of their portraitures of lords and ladies representing the high culture and fashion of old Kiyoto.

41. KWANJE "NO DANCE."

Artist unknown. XVIII. Century.

An example of the fine brush work or miniature painting of the Tosa School.

42. "FEMALE GROUP."

Study in black and white.

Artist unknown. XVII. Century.

Remarkably strong in technique. Style, while that of Tosa partakes of Matahei, the founder of the popular school.

43. PICTURES FROM THE "GENJIMONOGATARI."

Painted by Mitsunobu and copied by Kano Eitoku, and re-copied by Chisin. Bound in book form.

45. "SEASHORE SKETCH."

The scene suggested is a small village on the seashore at the base of a foliage covered rocky eminence in the foreground and boats with fishermen on the waters in the background.

Artist, Sesshiū. XV. Century.

The "seashore sketch," in a small way illustrates his methods, and is a good example of the "one stroke" style, which he is said to have originated. See No. 14. He is considered the greatest artist of his period. No subsequent artist ranks as high.

"The grand simplicity of his landscape compositions, their extraordinary breadth of design, the illusive suggestions of atmosphere and distance, and the all pervading sense of poetry demonstrate a genius that could rise above all defects of theory in the principles of art. His drawings are generally in monochrome. His touch was wonderfully firm, expressive and facile and possessed a calligraphic beauty that none but a Chinese or a Japanese can thoroughly appreciate. His observation of nature was evident, especially in his landscape sketches, but he sought to produce reminiscences of general impressions, rather than direct transcripts of the reality."—(Anderson.)

46. Refugee and Boatman.

A woman with a babe stands on the shore in conversation with a boatman, who keeps his boat at a little distance. The time is night, and the woman, evidently a refugee, is seeking passage with a result involved in doubt. The picture exemplifies the moonlight atmosphere, in which the artist excels.

Artist, Sessoñ. Early XVI. Century.

One of the most distinguished pupils of Sessihū, celebrated for his moonlight scenes, died about 1520.

47. Lake and Mountain Residence.

On the left a pavilion is located among the rocks and pine trees, commanding a view of the lake and distant mountains. A flock of flying geese add to the effect of distance, a marked feature of the picture.

Artist, Shirinsai Yeiryū. Style of Sesshiū.

48. Village on Mountain Coast.

The sea view is over the roofs of habitations in the immediate foreground. To the left, ascending the mountain side, is a typical, long, one-street compact village. Before us rises gradually above, bold, abrupt headland, at whose base jut out low reefs or sandbars, which, by contrast, add immensely to the impression of ocean expanse.

Decision of touch and strength of brush work, with distance and "air," are the chief characteristics.

Artist, ——— Seals unidentified. XVII. Century. Sesshiū school.

49. Mountain Landscape.

The painting is a monochrome upon greyish white Chinese paper, which has been cleaned to such an extent as to show in places the mounting. The cleansing has taken away some of the strength and nearly obliterated the more distant mountain crags, and the effects of ærial perspective secured by broad, delicately softened washes of dilute ink. The scene depicted is that of a mountainside on the right, with a ravine or valley below on the left. The rugged cliff is crowded with lofty cryptomereas, with a temple near the highest point, and is channeled by a torrent that emerges from the

craggy sides, to plunge in diverse and gracefully broken cataracts into the basin below. Upon the bridge, which spans the stream above the falls, a traveler is seen following the path to the temple above. In the immediate foreground, upon the edge of the cliff, overlooking the ravine, amidst gnarled trees and sharp-edged rocks, appear the gabled roofs of several summer palaces, evidently a place of considerable resort. This is a typical example of the idealized Chinese scenery, more poetic than real, yet based on natural features of existing localities. The foreground is delicately handled, the drawing and composition being excellent. The same may be said for other parts, though, to the foreign eye, the picture may lack in unity.

Artist, Shiubūn. XV. Century. Shesshiū school.

He was the real leader of the revised Chinese style. Like his instructor, Josetsu, he was a Monk of Sokufugi, and never emerged from his priestly seclusion. His pictures were representations of landscapes, figures, flowers and birds, sketched in ink or lightly colored after the rules of Chinese artists.

50. "Temples by Sea." By Shiubūn. See 49.

Fan picture, painted in monochrome on silver, now greatly discolored and gone from age and exposure. A very early example of the use of silver leaf as a ground work for painting. The genuineness of the stamp very interesting to connoisseurs. The picture represents lake scenery, with boats on the water and temples on the shore.

51. "Chinese Bird Fancier."

On a large lacquer stand are small animals and several kinds of birds in cages, all which are minutely and admirably painted, very distinctly seen behind the wires. The work is equal to the best miniature painting of Europe. The chief figure is the showman, trying to sell a parrot, while boys on the left are amusing themselves with crickets in a cage. The picture is sprinkled with gold as on gold lacquer. The figures are in colors harmoniously blended. Considering their diminutiveness the figures are very life like.

Artist, Ritsuō. Died 1747, aged 84.

M. Gouse ranks Ritsuō as one of the greatest artists of Japan. Famous also as a sculptor and lacquer painter. His paintings on silk and paper are very rare. Independent style of Kano school.

52. Bird Singing on Flowering Tree.

Artist, Uraku. Early XVIII. Century. Chinese school.

In subdued colors illustrating certain transition features in the school.

53. "Gathering of the Literati."

A copy of a Ming picture representing the social recreations of persons of leisure in the time of the Ming dynasty in China, 500 years ago.

Artist, Sesshin, a niece of Tanyu. XVII. Century. While the perspective appears to be completely ignored the details and separate parts demonstrate very skillful work. A good illustration of the colors of the Ming period.

54. Lady with Butterflies.

Artist, Hakyō. End of XVIII. Century. Chinese school.

Commendable for its purity of style, graceful attitude and air of refinement.

55. Bird—Resting on Millet Stem.

Artist, Tani Buncho. Died 1840, aged 77.

One of the leading painters of his time. Studied with the Kanos, but was converted into the Chinese school. He was a versatile artist. His drawing of birds and animals occasionally show a trace of Shijo influence that enhance their value. He was a great painter of landscapes.

56. A Wooded Valley Near Mt. Fujisan.

In the foreground is represented a scene of the uninhabited woods, through which flows a stream. It is the haunt of deer and other animals represented in the picture. Above the wooded ridge, in the background, Mt. Fujisan spreads its majestic proportions.

Artist, Nannei (Eikei). Early XIX. Century. Chinese school.

57. Tree Peonies.

A masterly specimen of flower painting. The tree peony produces flowers of great size and variety and much attention is paid to its cultivation. When in bloom it is the occasion for shows and festivals largely attended. The flowers here shown are superb samples, unrivaled in color and beauty. The painting of the petals and stamens, in the accurate drawing, delicate touch and the marvelous blending of shades, evidences not only a skillful hand, but patience and industry of many days and days.

Artist, Tosen. Early XIX. Century. Chinese school.

58. Jurojin, the Genius of Longevity.

A picture designed to inculcate veneration for old age, a leading virtue extolled by the Orientals. A fine old gentleman and scholar, clothed in richly colored garments and somewhat bent by age, leans on the staff of respect. He is accompanied by a loving companion, a white stag, the symbol of long life. Jorijin is also known as one of the seven gods of good fortune. See No. 119.

Artist, Kan-itsu (Kanichi). Early XIX. Century.

A specimen of the pure style of the Chinese school.

59. Mt. Fujisan and River Valley along the Tokaido.

A fan shaped picture in which many of the customs and habitations of the Japanese, as seen on the Tokuido, the great post road of Japan, is in detail portrayed. It also depicts the beautiful scenery of a river valley of great extent and a distant view of the Mt. Fujisan.

A specimen of the highest class of the Bunjin school, painted in miniature with an astonishing attention to detail and fidelity to nature, considering the range of the conception. A worthy production of the master in his best style.

Artist, Chickuden (Tanamura). Middle XIX. Century.

The centre or leading artist of the Bunjin school. Prince of the school of modern Chinese taste.—(Fenollosa.)

60. Pheasants and Peonies.

Artist, Gumpo. Shijo school. Early XIX. Century.

61. Domestic Fowl.

Fan shaped picture portraying a group of domestic fowl—cock, hen and chicken. The cock has found a worm much to the exultation of the chicken. The well arranged group is truly life-like. The brilliant colors of the feathers of the cock has the glitter of sparkling gems. Twigs with green leaves set off the angles of the picture.

Artist, Watanabe Kwazan, died 1829, aged 48. A native of Yeddo. Noted both as a painter and connoisseur of picture books. He was a great writer and statesman and immensely popular.

"The best pupil of Buneho was Kwazan, artist and writer of great merit. His style is distinguished by an extreme elegance. He is placed by Japanese in the first rank of modern artists."—(Gonse.)

62. "Wild Geese in Flight."

A flock of geese in various attitudes of flight, are disporting in the moonlight. A purely Japanese composition, highly decorative in design with little color.

Artist, Kwazan. See No. 61. Chinese school.

63. Bunches of Grapes with Leaves.

64. Cut Flowers and Leaves.

Artist, Kwazan. See No. 61.

Distinguished by soft harmonious tones.

65. Ebisu, Fish Deity.

The jolly fisherman deified. One of the seven gods of good fortune. See No. 119.

Artist Hoitzu (stamp Bunsen,) son of a dainno and chief priest of a temple at Kiyoto. A follower of Korin, a collection of whose designs he published. He died in 1828 at the age of 67. His works are characterized by a graceful touch and expressive drawing and instinct of harmony in color and design.

66. A Social Meeting.

Two men seated, in social converse, sampling sak (rice wine), with evident satisfaction.

Artist, Ranseki. Chinese school. XVIII. Century.

67 and 67a. EAGLES. Two pictures.

Conspicuous examples of the Soga school. In either case the King of Birds is strikingly majestic in attitude and bearing, suggestive of strength and power in flight and battle, with a destructive beak, typically carnivorous. Powerfully conceived, the eagles have been painted with great vigor of treatment in solid ink and with a large brush. As Angelo depicted human figures, the Soga artists handled the larger birds and animals.

Artist, Morimitsu. XVI. Century.

68. PEA FOWLS UNDER PINE TREE NEAR RICE FIELDS. Panel pictures for sliding doors of a cabinet.

Under the branches of a pine tree on the left, stand a pair of pea-fowls on rising ground overlooking extensive rice fields. The interest centres in the pea-fowls, artistically arranged to show to advantage the graceful shapely necks and the long spreading tail of the peacock. The expected brilliant hues and rainbow glories are satisfactorily depicted.

Artist, So-Shiseki (Isshi,) an author noted for flowers, birds and bamboo. Died 1774, aged 77. Chinese school.

69. THE SEA COAST OF JAPAN.

The different features peculiar to the scenery of the coast are here portrayed. As a whole picture it forms a screen, although each leaf is a panel picture in itself. The effect is better when the flatness is broken up as a screen would stand, the artist's intention.

Artist, Nammei, son of Nanko. He died 84 years old about 16 years ago. He learned the style of Buncho through his father. He was very skillful in painting mountains and water flowers, birds, etc. One of the best colorists of the Chinese school. This picture was painted in his 81st. year.

70. A FAMILY GROUP AT THE FESTIVAL OF CHERRY BLOSSOMS.

Comprising a young samnrai, or lord, his sister, relatives and a servant with umbrella. The picture is ably conceived; being artistically grouped, the color well distributed and subdued, as often observed in the costumes of the ladies of this class. A good example of the work of the artist.

Artist, Moronobu (Hishigawa) born 1646, died aged 67. Popular school. End XVII. Century. Moronobu was the first of a long line of book illustrators and the leader of the revised Ukiyoye. He made a specialty of representing the social life of his time.

71. STREET SCENE IN OLD YEDDO (Tokio.)

Over forty persons are represented as passing to and fro in the street before a public house, of different ages and sex, clothed for the most part in bright rich costumes. The time apparently is early evening. The upper part of picture is taken up entirely by roofing which is broken by the introduction of clouds.

Artist, Miyagawa Chosun. End of XVII. Century. The designs of Miyagawa are distinguished by fineness and sharpness of contour. His great talent made the depicting of the occupations of Japanese women the fashion among the common people. He was greatly esteemed as one of the most refined and pleasing artists of the XVIII. Century. He ranks next to Moronobu as a leader of the Popular school, whom he resembles in style and motive, and possesses and equal charm of coloring with great versatility and power.

72. Ladies Composing Poems.

The favorite occupation of ladies of rank and leisure was the composing of so-called poems or more accurately defined, sentiments. In the picture two ladies are so engaged. The one, brush in hand, is standing lost in thought, and the other seated before a beautifully painted screen, is writing at a small table with cherry blossoms strewn about. Admirable figures in color, worthy of the artist.

Artist, Miyagawa Chosun. See No. 71.

73. A New Year's Visitation.

The picture represents the noted actor, Mitsugoro, making calls accompanied by a servant carrying a box filled with presents, which it is universally customary to give in Japan. Fifteen days are allowed for New Years calls and the whole time is usually so consumed.

Artist, Utagawa Toyokuni. Died 1828, aged 56. "As a painter of actors and theatrical scenes I think him the most fertile, varied, expressive and vigorous artist devoloped by Japan."—(Gonse.)

74. "Playing the Monkey."

A satirical sketch supposed to illustrate a political leader in power, who, for his own amusement or secret purposes, makes men "play the monkey." For a similar sketch it is said the artist was exiled.

Artist, Hanabusa Itcho. Died, 1724, aged 73.

He was an artist of great versatility, covering the field in all lines, from the gods to the peasants, animals, birds flowers and landscapes. He propogated the realistic style of painting, adding to it all the humor, all the fine imagination of his genial talent. He may be considered as one of the masters of the humorous style. From Kano, he drifted unconsciously into the Ukiyo-ye school, and had a great influence on the art of his time and the period following. He ignored canons and conventionality, and painted as he pleased. Among other favorite subjects, he was especially at home in the streets, and appeared to have revelled in vulgar amusements, provided by peripatetic showmen and mountebanks, who offered open air entertainments for the idlers of the great city. He excelled as well, in the more refined and classic styles of Japanese art, as his numerous works testify. As a colorist he stands in the first ranks. He possessed great delicacy and sharpness of touch, excelling in drawing, and his landscapes are full of truth and fine in perspective. See also Nos. 75, 76, 77, 78, 113, 115, and 116.

75. "Peddler."

A street scene in which a peddler with boxes is drumming to attract customers.

Artist, Hanabusa Itcho. See No 74.

76. Street Scene. Man with Puppet Box, and Boy Dancing.

The figures are full of life, keeping step in evident enjoyment of the diversion.

Artist, Hanabusa Itcho. See No. 74.

77. The Paper Dance.

A dancing group in a street festival. A man with huge nose mask attached to his waist, and a small boy holding on to his coat-tails, in high step measure, sustains bits of paper aloft by fanning.

Artist, Hanabusa Itcho. See No. 74.

78. Street Festival Sketch.

A huge hideous mask attached to a striped blanket, representing the character and form of a demon monster, cover a man with a drum, followed by a boy.

Artist, Hanabusa Itcho. See No. 74.

79. A Poetess.

An exquisite picture, full of poetry and grace, representing a lady in brilliant costume, strolling near the banks of a stream.

Artist, Chobunsai Yeishi, Ukiyoye school. XVIII. Century.

A talented artist, noted as a colorist. The engravings from his designs are among the finest specimens of color printing. His compositions have a rythmic harmony whose charm is without equal. A master of graceful feminine subjects.

80. Female in Old-Time Costume.

A most successful achievement in the harmonizing rich colors in large masses.

Artist, Shunyei, pupil of Shunsho. End of XVII. Century.

A talented depictor of actors and theatrical pictures. He was a powerful colorist; he unites vigor with delicate precision, and his figures possess both strength and freedom. He was a designer of rare merit.

81. A Trunkless Head.

In old Japan, the captured enemy was decapitated. The head lying in the grass is in a state of decomposition, with blood running from the exposed mouth in proximity to a blue lizard. The treatment of the ghastly subject shows great fertility of technical resource. It is considered a masterpiece.

Artist, Hokusai, born 1760, in Tokio, and died in 1849.

The great art critic of Paris, M. Gonse, not only ranks him as the greatest painter of Japan, but places him by the side of the most eminent artists of our race. He lavishes upon him every praise which can be bestowed upon an artist (vide Mrs. Nickerson's translation published in Chicago.) Other critics disagree in respect to this estimate as unjust to very many considered vastly his superior. He was little esteemed in Japan, particularly among the higher classes. His influence has, however, been very great and has broken entirely away the fetters which bound Japanese art.

See also Nos. 82 and 83.

82. FISHERMAN.

A single figure in rain hat and garments, with fish pole and bag in hand, saunters along. There is a swing in his carriage and air quite suggestive of the character.

Artist, Hokusai. Popular school. XVIII. and XIX. See No. 81.

83. KOMPERA, A NAVY DEITY.

In this character is represented the prince, Shitokuyeu, exiled to Lenoki of Shitoku. The personage is seated, reading a roll held in both hands.

Artist, Hokusai. See No. 81.

84. HAWKING TEA BRUSHES IN THE STREET.

The expressive conformation of the mouth and the general freedom of carriage evidences the snap shot of the artist.

Artist, Hokūi. Pupil of Hokusai. XIX. Century.

85. WOMEN ARRANGING OBI.

A good illustration of the artist's close observation in the delineation of woman and their customs.

Artist, Kunisada (Utagawa), known as Toyokuni, the second. Great designer of book illustrations middle present century.

Died 1865, aged 78.

86. TAKAWO, OLDEN TIME POETESS.

Is pictured with brush ink in mouth, gathering with one hand the sweeping folds of her admirably arranged dress, and holding out in the other the written poem.

Artist, Geshai (Gessai.) Popular school. Early XIX. Century.

87. CHILDREN FLYING KITE.

A group of children indulging in a favorite amusement in Japan. The faces are typical of those seen to-day, with particular reference to the expression.

Artist, Komine. Popular school. XIX. Century.

88. LABORERS GOING TO THE RICE FIELDS.

A familiar scene in Japan illustrating country life and customs. In the foreground the mother with babe strapped on her back and

child in hand is crossing a bridge in the direction of other laborers. The diminishing trees and grain ricks in the field convey a good idea of distance.

Artist, Riusai Shigeharn. Middle XIX. Century. Popular school.

89. A Workshop.

A wood carver, oblivious of the children playing about, chips away on his figure of a Korean lion. Perspective strangely ignored.

Artist, Riusai Shigeharn.

90. The Koto Player.

A Japanese beauty in brilliant dress, is preparing to play on the koto. The design of morning glories on the costume with other features, suggest a similiarity to the style of the Korin school.

Artist, Yeike. XIX. Century.

91. "A Wild Goose Chase."

Two crazy horsemen mounted on raw-boned, shaky brutes are dashing bareheaded over the plains in ecstatic pursuit of flying cranes, the emblem of longevity, heedless of the perils of the marshy road of life.

Artist, Rien. Kano school.

92. Head in Fancy Costume.

Half-view of a woman in fancy costume. A study of hair dressing, together with fine pencil work and color combination.

Artist, Josūi.

100. Raiden, The Thunder God.

A hideous creature with a pair of double bells in his hands and a circlet of gong drums strung together and attached to his feet, appears to be gyrating and dancing with great fervor amidst a blackened mass of clouds.

Artist, Kano Motonobu, born 1477, died at the age of 82 in 1559. Although considered the actual head of the Kano school, one of three branches of the XV. Century revival of Chinese teaching, his father, Masanobu, was its first great master. Motonobu is one of the most celebrated of Japanese artists and by some considered the greatest. His sketches were for the most part either in monochrome or lightly tinted in color and were dashed in with extraordinary facility and with a calligraphic force that has never been surpassed. All his works display evidence of the Chinese origin of his teaching, of great individuality and picturesque beauty, despite the anti-final elements and scientific defects. His painted fans were chosen as ceremonial gifts to the Emperor and Shogun.

101. Futen, The Wind God.

An ugly faced semi-feline monster with a hugh wind bag of compressed air on his back, is rushing with great speed through the much disturbed upper air. When he loosens his hold on one of the closed

ends the breezes blow, when he partly opens it the gale arises, when he removes his hand a tornado devastates the earth. The contrast in cloud effects between this and the preceding thunder god is very suggestive as also is the action of the figures.

Artist, Kano Motonobu. See No. 100.

102 and 103. Two Landscapes or Seaside Sketches.

Very decorative work wherein gold, silver and bronze pigments are employed, approaching illuminating work. Good illustrations of one style of the school where the work has been done with a fine brush.

Artist, Yeitoku, though attributed to both Motonobu and Tanyu.

104. Bird on Bamboo.

Shows early introduction of metallic colors in decoration and remarkable as a specimen of technique in the use of greens.

Artist, Kano Utanosnke (Yukinobu,) brother of Motonobu, died 1575, aged 62. The greatest bird and flower painter of Japan.

105. "Magician Sending Forth a Horse."

Magicians grouped near a cataract, are gazing intently at the spirit cloud produced by their incantations, in which appears a running horse in long mane and tail. From a Japanese point of view the picture possesses great strength and calligraphic force.

Artist, Early Kano. XVI. Certury.

106. "Magicians at the Sea Shore."

Gazing at a man riding a flying crane. Another exemplification of strong brush strokes and touch.

Artist, (Seal Seimei) Tanyu. See No. 11.

107. Death Struggle of the Tiger with the Dragon.

A powerful composition, wherein all the elements of a dragon picture, in the murky condition of the atmosphere, the whirl of the storm cloud, the immensity of space in which the dragons length is lost, and the power and strength of the hideous king of monsters, are forcibly portrayed. The dragon is represented as a composite monster, with the scowling head of a camel, the eyes of a demon, the horns of a stag, the ears of an ox, a serpentine body with the scales of a carp and a bristling row of dorsal spines of the shark; four limbs armed with the formidable claws of the eagle, and with flame-like appendages to its shoulders and hips, indicative of its supernatural character.

It is usually represented as moving in the clouds, but on this occasion the dragon has descended to earth in a hurricane, and has rolled up the tiger, whose roars and taunts had become unbearable. After a short contest the tiger has been overcome, and is shown in the agony of death. With his lion's teeth, the dragon having seized the tiger by the nape of the neck, is sucking out his life's blood and drawing the fleshy lips from his exposed teeth, depicting the most excrutiating torture. The dragon has the tiger at a

complete disadvantage, doubled upon his back and enveloped in his serpentine folds and eagle clutches. The tiger is powerless, his left fore leg rendered limp by the deep hold of the dragon's claws. The staring eyes and nerveless body indicate the last moments of the tiger.

The moral to be conveyed is, that even the mighty of earth should have humility, and show respect for the power and dignity of those above them.

A poetical significance has been ascribed to the picture as representing Korea in the grasp of China. The dragon appears on the flag of China, and, until a few years ago, the tiger on that of Korea. China assumes sovereignty over Korea, and resenting the independence of the latter, teaches the nation a lesson, while Korea mutely appeals to the world for aid.

Artist, Sansetsu, son of Sanraku, died, 1654, aged 62. He is the last representative of the earlier Kano style, a splendid and original artist, of great knowledge and great taste. He was independent and superior to men of his period, ranking with the great lights of the XV. Century.

108. The Emperor Gu and His Two Daughters.

Artist, Chikuo (Yokei.) Died 1632. Kano school.

Picture painting at request of Dō-shun, renowned President of the Tokugawa University.

109. Boating Party. Monochrome.

A covered boat with a small party feasting is at rest on the waters by the brakes and willows. Great variation in the shading of the black strokes.

Artist, Tanyū, See No. 11.

110. Consulting the Oracle. Monochrome.

A somewhat aged man, who has been riding an ox, presents himself before the oracle at the waterfall for the purpose of taking advice. The picture displays great command of the brush.

Artist, Early Kano. XVI. Century.

111. Pair of Cranes Under Bamboos. Monochrome.

Fine atmospheric effect.

Artist, Tsunenobu.

112. View of Mt. Fujisau.

The view is from the Yoshida road over several ranges of mountainous hills. In the background Mt. Fujisau, snow-capped above the clouds, towers over 12,000 feet in height. To impress the great altitude on the observer the artist has employed ingeniously simple color expedients, whereby the central point of sight is located approximately near the base of the mountain, at a low line of blue hills and autumn red maple trees. The guide mark to this point is the nearly central object, the deep, black mountain succeeded by diminishing lighter washes of the several ranges In the foreground

is a plain, through which runs a river. Travelers are seen on the road, extending along the length of the picture, which at right angles crosses by a bridge the river, and leads to a few habitations on the right. The nearly perfect shape of Mt. Fujisan is shown by the long sweeping curve on the left descending from the clouds. The large masses of changing clouds obscuring the body of the mountain is relieved by the darker patches, the abode of the storm dragon.

Artist Kano Toshūn, son of Tōūn. XVIII. Century.

113. Chinese Pavilion by Mountain Lake.

A landscape in brilliant colors. In the foreground Hotei, with bag on back, and children are wading in the shallow waters, while the goddess Benten and a child stand in a Chinese pavilion looking at the sport. In the background is observed the extended lake, a waterfall and lofty mountains. An ideal Chinese landscape with the colors of the Ming dynasty.

Artist, Hanabusu Itcho. In the Kano style. See No. 74.

114. Watanabe Suma and the Demon at the Emperor's Gate.

A demon infested the Mikado's gate at Kiyoto and carried off persons bodily. Watanabe no Tsuna was ordered to destroy the monster. While standing at the gate he fell asleep, when the wary demon from behind the gate post seized Watanabe by the helmet and began to lift him in the air. Watanabe awoke, drew his sword and cut off the demon's right arm, who then escaped. The trophy was laid before the emperor in triumph. The demon is represented as a brawny-limbed creature, rejoicing in a complexion of deep-hued red, with fingers and toes armed with sharp claws; a short, square head, whose scowling brows are crowned with a brutal receding forehead and a pair of horny protuberances, and a gaping mouth, furnished with a set of wolfish fangs.

Watanabe is a stout, muscular-built personage, in a beautifully painted armor with a determined expression. The disturbance of the atmosphere is well portrayed.

Artist, Hanabusu Itcho. In Kano style. See No. 74.

115. Spray of Iris.

This picture gives some insight into Itcho's classic style. It is of high character in its technique. It shows both strength and great delicacy of touch and a crispness that gives life.

Artist, Hanabusa Itcho, in Kano style. See No. 74.

116. Hotei with Children Fording a Stream.

The portraiture of Hotei and children is of the classic order. Wonderful delicacy of touch. See No. 119.

Artist, Hanabusa Itcho, Kano style. See No. 74.

117. "The Merry Buddhists."

Kanzan and Jitoku, two mischievous, overgrown boys, who are described as earnest devotees of Buddhism. Very eccentric if not

insane they talked in a tongue known only to themselves. A favorite prank was the writing on a roll of undecipherable characters, having the appearance of ideographs, without meaning which they would ask learned men to interpret. The discomfiture of the wise men at the joke, excited immoderate merriment, which though idiotic appears to have been contagious.

The picture is powerfully drawn in the strong and heavy strokes of the Kano school, and is a distinguished example of a sought for effect by court mural painters, that of being equally impressive at long or short range, a difficult achievement. Another striking and happy characteristic are the laughing eyes, so difficult to express in drawing. Their influence is contagious. The picture has an international reputation.

Artist, Kano Yosen, died 1808, aged 55. He was the last great teacher of the Kano school.

"Yosen was an incomparable landscape painter. None could surpass him in poetry of execution and cleverness in rendering the vanishing plains of perspective."—(Gonse.)

118. LANDSCAPE.

A country residence is located on the right. In the foreground a boat containing the head of the family is being pushed to the landing, toward which the other members are coming to greet him. To the left extends rice fields along a range of hills in the background. The picture has distance and atmosphere.

Artist, Kano Yoshinbou. XVIII. Century.

119. "THE SEVEN GENII OF FORTUNE ENJOYING THE MERRY HOURS."

Commencing on the right. (1) Bishamon, the god of martial prowess, a warrior of formidable aspect, armed cap-a-pie and grasping a long spear in one hand and a miniature pagoda in the other. (2) Jurojin, the genius of longevity, a venerable man in the dress of a scholar, holding a crooked staff and accompanied by a white stag. (3) Benten, the Venus of the company playing on the biwa, who control, beauty, love and art. (4) Fukorokujiū, the god of wisdom and learning. (5) Hotei, the genius of contentment, gaity and protector of children. (6) Daikoku, the genius of wealth and fertility. (7) Ebisu, the fisherman, who is also the god of good cheer.

Artist, Kano Yoshinobu.

120. "YEDDO (TOKIO) HARBOR 150 YEARS AGO."

The picture is that of Yeddo (Tokio) Harbor at the mouth of the Sumidagawa, about the middle of the XVIII. century. The scene in its general features is the same to-day. Looking over the temples of Hachiman on the left, the open water stretches out to the east before you. In the foreground on the right, large sized junks, well peopled, are moored; while beyond, innumerable sailing craft and boats here and there, attract the attention. The opposite shores of the river and harbor, taking in the city and suburbs, extend westerly and southerly until lost to view.

The temple village is a delicious bit of picture by itself, and the structure of the junks and the occupants, are most interesting and realistic. Although the atmospheric effect is marred by age, there still remains distance and expanse. The former site of the U. S. Legation, commands this view of the harbor from the opposite side of the river.

Artist, Kanrei. XVIII. Century.

121. Basket of Grapes.

Chinese school. A good study of shading by stroke, independent of washes.

Artist, Miyamoto Musashi. Early XVIII. Century.

122. A Pair of Hawks on Pine Tree at Sunrise.

Suggestive of morning devotions. Also interpreted as a sort of matrimonial blessing, like "May you live long and prosper," and "May your sun never go down." The picture is full of warmth and color, very different in style from monochromes of the school. Pine needles drawn with exceptional detail.

Artist, Toitsu, a pupil of To-un. XVII. Century.

123. Crane Standing in Water.

A crane wading in the water among the brakes, sends forth the gladsome notes of greeting. A representative picture of the Kano style, effective from its simplicity, purity and tone.

Artist, Genshin. XVIII. Century.

124. White Hawk on a Tree.

A very shapely bird, exceptionally treated with single feathers painted with one stroke. Kano School.

Artist, Riosho (Hidemasa.) Early XIX. Century.

125. Poetess Meditating by Brook and Flowers.

A combination of styles of the Kano School.

Artist, Giokutai, pupil of Setté. Early XIX. Century.

126. Landscape of Early Spring.

The foaming waters of a stream rush under a bridge connecting two hillocks. On one of which, under a cherry tree, in full bloom sits a native admiring the water-fall in the back-ground. The leading pigments are white and black with washes and dashes of gold to warm up the scene.

Artist, Morinori. XVIII. Century.

127 and 128. Scenery of Famous "Suma" and "Akashi."

In the one "Suma," the moon low down attracts the gaze to the out-reaching ocean, from which a flock of geese is entering the quiet harbor with hills on either side and a few sails on its waters. In "Akashi" an equally peaceful scene is presented. Over cherry flowers and green hills the eye rests on the still blue waters, hemmed in by the green covered hilltops. Very restful pictures, distinguished

by distance. The prevailing colors are blue and green very skillfully handled with harmonious and pleasing effects.

Artist, Kano Seisin.

"The paintings of Seisin respond entirely to our esthetics. No one could use the scales of delicate shades with more discretion, greater elegance of style, delicacy of design, grace of composition or charm of coloring."—(Gonse.)

129. PORTRAIT OF SHINGEN. A famious warrior. Noted also as a poet and as a painter in the style of Shinso. Died 1573.

Judicious and harmonious combination of colors, like illuminated designs. Strongly delineated facial characteristics.

Artist, Masanobu.

150 and 151. THE EAGLE AND THE TIGER.

Two companion pictures, full of spirit and action.

The tiger, annoyed by the presence of the king of birds, seeks battle and makes the nearest approach possible, clinging by his claws to the extreme point of a ledge overhanging a cataract. His fury is intense, his fur gathered in ridges on his curved back, while the lashing of his tail appears below the ledge. The life of the picture is in the strongly depicted head of the tiger, the fierce looks of whose eyes, as directed to the angry eagle, poised on a pinnacle of a rock on the opposite side of a cataract. The ruffled feathers and flapping wings of the majestic bird, standing with one foot drawn up, manifests equal rage. The supreme moment is depicted when the eagle is about to swoop down on the tiger, who is crouched ready to receive him. The life and action is remarkable.

Artist, Gantai, eldest son of Gankū, whose style he adopted. Died, aged 70, in 1863. He excelled in pictures of animal life, etc. These pictures were painted at his best period (1850), and are among his best works.

152 and 153. TIGER ROARING AT THE STORM DRAGON IN THE CLOUDS. Two companion pieces.

The tiger stands on an eminence loudly roaring away at the storm dragon, who is creating considerable commotion in the upper air. The tiger, though restless and disturbed at the proximity of an inaccessible enemy whom he fears, is powerless to act, timidly awaiting the uncertainties of the situation. A physical as well as a moral condition exemplified in human life.

Considering the conception, no great vigor is called for in this picture, yet its atmospheric effects show remarkable execution. A shaded monochrome with wonderful tones. The soft, fleecy clouds seem to pass before the eye, opening only to present the fierce aspect of the dragon.

Artist, Kangaku. Ganku school. First half XIX. Century.

154. GROUP OF HARES.

An admirable group, well arranged, relieved by a flowering rose bush, harmonious in color and true to life and nature.

Artist, Okio (Maruyama). Born 1733, died 1795.

He was the founder of the Shijo naturalistic school. He first studied the old national and Chinese masters, but so rapidly advanced in the study of nature as to be foremost in the practice of realism. He had in consequence two very distinct styles and his school was established in Kiyoto, where he spent most of his life. The subjects he preferred were those of life, although he painted landscapes. His paintings generally are distinguished by an extreme finish and intelligent grace, united with great technical skill and sense of unobstrusive harmony in colors.

155. Domestic Fowl.

This group of domestic fowl, shows the artist's specialty in the life-like delineation of the fowl, and in the naturalistic treatment of the flowers; brilliant in color and correct in form.

Artist, Tessan (Tetzusan), died 1841. Pupil of Okio.

A distinguished artist of the Shijo school, noted for painting animal life. His words have character and personality.

156. Monkey.

A specimen of the red-faced monkey, seated among vines, in the act of scratching himself. The facial expression is very strongly portrayed, and the hands and feet strongly drawn—the proportions of the animal being well set-off by the effective degree of shading or tones of the fine brush painted hair. The attitude, peculiar color of the eye and simple good nature, are exquisitely and truthfully rendered.

Artist, Zaichiū (Hara); died 1837, aged 88.

A native of Kiyoto, and a pupil of Okio Shijo school.

157. An Autumn Landscape during a Shower.

The scenery is that of a lake which appears in the foreground. A lofty range of hills lines the background, from which on the right, juts into the lake a wood-covered peninsula, where reposes a dimly seen village; on the left in the foreground, a Japanese home and surroundings represented in detail, even to the falling of maple leaves and cranes standing in the water. The leading features of the picture are the marvelous illustrations in rain which comes down in sheets, and the clouds of mist which hang around the shores.

Artist, Unsho. Shijo school. Early XIX. Century.

158. Tokiwa and Sons.

Tokiwa was the secondary wife of Yoshitomo, the fairest of a thousand beautiful women in Kiyoto specially selected. After the death of the latter in battle she fled with her sons and became a refugee. Learning that her mother was being tortured on her account, in order to save her, she, from filial duty surrendered herself to Kiyomori, her husband's conqueror. Impressed by her beauty he spared the lives of herself and family on the condition that she become his concubine. A popular historical subject among Japanese artists.

The scene represents the refugees at a loss which way to go in their flight. The eldest son, Yoshitane, afterwards a great general, urges her to pursue her course over the bridge, but she finally concludes to surrender. The use of greens in combination with snow white gives a cold and gruesome tone befiting the subject and wintry scene. The heaviness of the snow is well brought out in the shading.

Artist, Unrei. Middle XIX. Century. Shijo school.

159. TIGER IN CAGE.

The special feature to note, apart from the general color of the hair, is the fineness and accuracy in painting each individual hair. Such brush work not only required skill, but a patience and assiduity rarely observable except in the artists of the Far East.

Artist, Genyei, of Jiosan. First half XIX. Century. Shijo school.

160. THE SIMIAN TRINITY.

A common motive in glyptic art is a Simian trinity, called sight, speech and hearing monkeys. One of the animals is represented with his eyes half-closed, another with his hands over his ears, and the third treating his mouth in the same manner; indicating that they will neither see, hear or say anything evil. Sometimes the group is interpreted as the present, past and future.

A very effective and well poised group, excellent in composition, suggestive and not confused by extraneous accessories. It is a picture of monkeys and the tufts of grass convey a sufficient idea of mother earth. The facial expressions are perfect, the anatomy beyond criticism and the general delicacy of the execution in the hair and other details render the picture a fine and typical specimen of a particular kind of labor for which this master is celebrated.

Artist, Sosen (Mori). Shijo school. Died in 1821, aged 74. A famous painter of animals, principally monkeys. He painted in two distinct styles; the one delicate and sometimes elaborated, the other bold, rapid and impressionistic.

161. GROUP OF TEMPLES IN MIST.

In the valley in the foreground appears a temple village, whose many houses are deeply imbeded and almost lost to sight in the heavy mist, while in the background stand forth the foliaged trees on rising ground.

Artist, Keibun. (Matsumura.) Died 1844, aged 64. One of the most gifted pupils of the Shijo school. His drawing was remarkable for delicacy and truth to nature.

162. A RAT EATING CHESNUTS

Great skill with the brush is here evident, comparatively few strokes being employed. The rat speaks for himself.

Artist, Keibun. See No. 161.

163. GROUP OF PIGEONS.

The general tone is exceptional in color. The plants are well drawn and the pigeons are painted in good form, the whole a harmonious composition.

Artist, Ikko. Born 1788. Shijo school.

164. Snow Scene.

A country village on the coast buried underneath a fall of snow. By a few strokes and some light washes of color the conception is carried out. The unique abodes bordering the receding inlet take form in an atmosphere peculiarily befitting the season.

Artist, Riusai Shigeharu. Ukiyoye school.

175. Temple Lantern and Doves.

By Bonshieu. Modern refined school, showing foreign influence.

A striking example of a "suggestive" picture, peculiar to the Japanese. A hanging temple lantern; doves flying around, and a few falling leaves are the data furnished for a solution of a picture to the mind's eye. To one at all familiar with Japanese temples and their surroundings, the hanging lantern indicates the presence of a temple, the falling leaves, a grove of trees near the entrance, and the doves held sacred, and accustomed to nest in the eaves of the overhanging roof, add to the requisites and confirm the impression of a temple scene and its accessories.

The doves, gracefully alighting and at rest, are masterfully true to nature, in action and form. The softness and delicacy in handling the plumage, is unquestionably "feathery."

Although showing perhaps foreign influence, and an outgrowth of the Kiyoto school, it is still Japanese, and a sample of the present work of the Modern Refined school.

176. Goats on Rock Ledge.

By Kuwason. ModernRefined school. Foreign influence.

A pair of goats are grouped on the hanging ledge of mountain at moonlight. The cold atmosphere of moonlight is impressive. It is not necessary to tell any Irishman that these animals are goats. The zoologist will identify the anatomy, the painter will commend the shaggy hair, the pure and characteristic head of "Billy," and the mountaineer will testify to the aspiring habit of the animal in seeking elevated locations.

The picture is a specimen of the work of a class of artists, who evidently do not despise foreign influence, though retaining the Japanese expression of nature through the employment of a Japanese brush.

177. "Boy Musician Mounted on Cow."

Moonlight scene. By Kuwason.

Returning homewards, mounted on the back of an ox, the farmer boy, under the influence of the moonlight scene, gives vent to his pleasure and poetic thoughts by playing an air on the flute. An historical illusion to the youth of a distinguished Japanese poet and philosopher. The whole scene is full of harmony and atmosphere. The bovine creature is not a Jersey, but a loose-jointed old Japanese ox or cow, and the boy such as he was made. The color effect is good and the conception, because pleasing, is successful.

178. "Owl in Tree at Moonlight."

By Kuwason. Modern Refined school.

A typical Japanese subject, pregnant with poetry and realism. The moon shines brightly, while the owl in the branches of a tall tree, the top of which only appears, sends forth its hoot. It suggests a scene as familiar elsewhere as in Japan, though treated in a sentimental way. The foliage is not so dense as to shut off the moon, whose light permeates the locality. No heavy shadows blacken or render melancholy, the night; to the contrary an etherical aspect greets the eye, and tends to elevate the mind.

In its technique, the feather work on the owl has probably never been excelled in its delicacy of touch, softness, and ruffled beauty.

179. "Pair of Cranes." By Kuwason.

To represent form and life in whitewashes on a white ground is indisputably a great achievement. Such is the distinction reached in the standing pair of white cranes. Gracefully and socially grouped, the male erect and poised on one foot with the other raised, with long extended neck, proudly faces you; the female in attitude bent, with crooked and shortened neck, presents a half-raised profiled head to the eye. The happy composition suggests greatly in outlining the form, the bright colors of the heads and limbs serving as guides. The breast on one, and body and shoulders of the other are distinctly marked, and the shades and tones are so delicate that you can see the soft, lapping feathers on the bodies, and feel inclined to handle them. The heads are finely drawn, with bright eyes, mottled red combs or laps and shapely long bills.

180. "Country Snow Scene." XIX. Century. By Kuwason. Modern refined school.

By a slow stream stands a small country barn in winter time. Hill, trees and barn are blanketed with snow—everywhere is snow. The atmosphere is heavy and obscure, with the snow still lightly falling. Crows, in black contrast, are perched on the topmost branches of a large old tree towering above the stable, towards which a typical Japanese pony makes his way, leaving his hoof tracks behind in the fresh deep snow. A companion brute looks out of the wide-open window of the stable, near which a Japanese peasant, in straw raincoat and hat, carries in hand a bucket of provender. The picture is most highly realistic and faithful to nature in every particular—in the well-known pony, the betto, the crows, the barn and surrounding accessories. It is action in nature and life in creature. It has balance and even distance. It is preëminently a veritable snow scene.

181 Bird Eating Fruit.

A gaily colored bird is perched on a branch eating berries of a brilliant hue.

Artist, Shunsho. Kiyoto school, XIX. Century.

182. General Nakubune and Court Lady Kogonotsubone.

By Hosō. Modern refined school, Kiyoto.

A court lady of great accomplishments and beauty, and a favorite of the Mikado at Kiyoto aroused the jealousy and hostility of a clique of powerful courtiers. For sake of peace, she fled the court and secreted herself in the country. After a time, the Mikado, grieving at her absence, sent his lordly retainer, Nakubune, to seek out her abode, and to induce her to adandon her seclusion. Their seach was fruitless, until by chance, a lord heard a familiar air played on a koto, or harp. He recognized the player's music, and played a return song on a flute. The meeting that followed caused a reconciliation; and the lady returned to gladden the Mikado's court.

A flood of moonlight baths the whole scene, penetrating even the abode of the court lady, which is located on the plains through which runs a river.

The effect of a strong breeze is manifested in the waving tall grass, the flowing garments and the moving mist across the face of the moon. The prevailing tones are blue and green. The miniature painting of the interior of the dwelling is wonderfully distinct, though apparently distant.

183. "Moonlight Procession of Creatures of the Night."
Artist, Hōsō. XIX. Century.

Burlesque of a Dannio's procession, headed by the banner carrier, a frog, and succeeded by a bat, cicadae, wasps, etc., all marching erect in great ceremony. In imitation of the kaga, or traveling carriage, a huge apple is hung on poles resting on the shoulders of the bearers. Baggage coolies and others bring up the rear.

A moonlight scene. On the farther side of the road stretches out the plain of rice fields, with Mt. Fujisan looming up in the distance.

184. "Maple Leaves at Moonlight."
By Ruisai Shigehara. Popular school.

A brilliant bit of color appears in the autumn maple leaves of a high hanging branch, partially backed by the full moon. There is great radiant warmth in the picture, quite different from general moonlight scenes.

185. Birds by the Brook.
Artist, Muneyama Kagenori. XIX. Century. Kano school.

186. Mountain Road.

An admirable portrayal of the country roads in Japan with wayside resting places. A scene on the Tokaido.

Artist, Odakiré Nawosuke.

187. Under the Pines.

A view on the Tokaido.

Artist, Odakiré Nawosuke.

188. FLOWERING PLANTS AND BUTTERFLY.

Artist, Giokusen. Died 1852. Kiyoto school. A celebrated painter of flowers and insect life.

189. PLANT LIFE.

Artist, Beirai. Pupil of Okio.

190. BAMBOO SECTION.

Study in black and white. A good sample of one stroke brush work, for which the Japanese are celebrated.

191. MOUNTAIN RAVINE LEADING TO THE SEA.

Specimen work of the Tokie Fine Art school, under suggestions patronized by Prof. Feuollosa.

192. KWANYU THE CHINESE GOD OF WAR.

Kwanyu was the greatest military commander of his country. He was deified as God of war in 1594, and his worship has been firmly established since the accession of the Manchow dignasty. He is a very familiar figure in Japanese works of art. Kwanyu, in the mural picture, is mounted on a horse, preceded by an attendant, or retainer; the whole group appearing in a cloud in the high heavens. In the foreground are observable the tops of hills. This specimen is also the work of the Fine Art school of Tokio.

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Jas. Howard
mo
Oct 21/06

122 Rush, cor Erie St.
Chicago, Oct 19th 1906.

Charles L. Freer, Esq.
Detroit, Mich.

My dear Mr Freer,

The Annual Exhibition of American Paintings is taking place at the Art Institute of Chicago and I have spent all day in collecting, inspecting and sorting my pictures which are hung there. The Exhibition is very crowded and temporarily the Institute have deprived me of wall space reserving two rooms and put my pictures in the storeroom. From time to time they are exhibited.

I have selected many of those which are on the lines you indicated which are distinguished by blue check lines in the catalogue enclosed.

They number about forty at the Institute. They are mostly in frames, - the only way to exhibit them in Chicago. The first twenty-three are Buddhist which I have always kept together.

Besides at my house I have especially reserved for personal reasons twelve kakemonos in boxes, and four paintings in portfolio which are within the limits you stated, which I can bring with me. Very fine, unexhibited to the public. Matsonobu, Sosen, Tsunetomi, Hokusai.

The pictures in the catalogue, which are here checked are all that you will need. Some are very large and unwieldy to handle. The keepers at the Institute prefer four to five large boxes. The pictures have all been examined by experts in Japan & the

many of whom you know, others are are before your time some twenty years ago.— A few screens—

I think I had better bring the Kakemono lot with me, when I can explain more fully about the catalogue pictures, and why I want to sell—

Your time I know is very valuable, but I hope you can see your way to spend a few hours at least in Chicago and view the pictures at the Art Institute, for some of those mentioned are very celebrated.

They are not easy to move, but if you say so, I will have them packed and send to you, though it will take some days.

I can come at once with the Kakemono lot.

Please inform me, as soon as con-
-venient, which I shall do, or shall
I do both.[2]

You are going away Nov. 12th,
and I am going East soon as I possibly
can, and will not be back before
your departure.

I expect to move to Washington.

Yours very sincerly
Gustavus Goward.

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